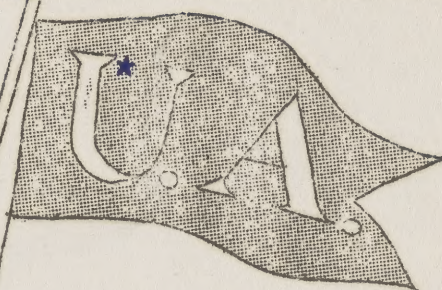


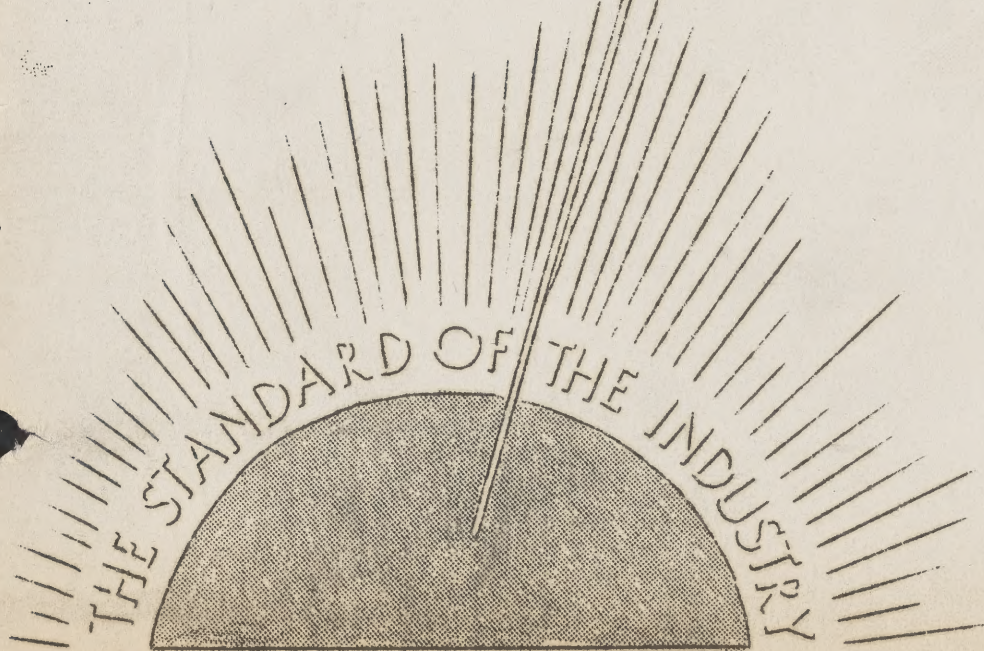
WITH
UNITED
ARTISTS



AROUND THE WORLD



SPECIAL CONVENTION ISSUE



Ambassador Hotel
Los Angeles
July 8-13, 1935

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The Product; the Ability to Sell; Now the ACTION!

The Hollywood Convention, inaugurating our 1935-36 season, was brilliant, sensational and spectacular. But above all these fine qualities, it was the most constructively inspirational conclave ever held in the 17 years of our company's leadership. There are two good reasons for this: first, the great artistic and material achievements of the past season; second, the glorious prospects of the coming season as described by our owners and their associate producers.

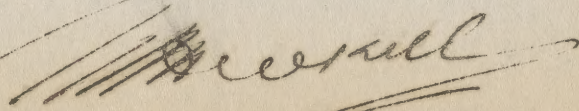
It is this annealing of the successful past with the richly promising future that establishes a bond of surety and creates the vital inspiration that flows like a life stream through our great company's corporate entity. And it is the impetus of our 1934-35 sales drive, coupled with a carefully planned producer-schedule, that brings us a product outlook which is not only numerically greater than last year's lineup, but which will surpass it in quality and in international appeal.

When I say quality I mean the high-budget individuality that has been synonymous with United Artists releases since we organized 17 years ago - each picture a complete entertainment - each picture its own sales argument. When I say international appeal I mean consistently high box-office results from Bombay to Buenos Aires; from Cardiff to Cape Town.

This season we will release another Chaplin starring picture, "Modern Times," a film that will play to more contracts all over the world than any other picture, for the simple reason that Chaplin is the world's greatest box-office attraction. This universality of appeal is generously blended with the production policies of all our other producers. Each has learned long ago that the best ingredient in talkies is not so much talk as action, that splendor sells more tickets than squalor, and that good music speaks a thousand lingoos without saying a word. Samuel Goldwyn is famous for his star-building capabilities. Mary Pickford has an innate technical ability to pick stories of popular flavor and to endow them with production values that win high grosses. Douglas Fairbanks earned immortal fame as the producer of films in which he himself starred. David O. Selznick is a renowned star-builder and a producer with a great story mind. Alexander Korda started with a bang a little over two years ago and he has been making more box-office noise than any producer outside of Hollywood ever since. Harry Goetz and Edward Small of Reliance Pictures have mastered the science of tapping the pocket-nerve of the globe's millions. Walt Disney is the indisputed champion of the short-subject field, and the sensational transition of his Mickey Mouse from black and white to full color shows to what new heights his product will advance.

We have the product; we have the ability to sell it. All we need now is action. Let's see a lot of it. Let's continue to lead the parade with "The Standard of the Industry."

Vice President
in Charge of Foreign Distribution



NEWSPAPERS ALL OVER THE WORLD
PUBLISHED STORIES OF THE CONVENTION

Here Are a Few Quotations

From the Clippings:

Mary Pickford - "I haven't given up starring my own name in pictures yet. When I see such youngsters as May Robson and George Arliss still starring, I know there's hope for me."

-- # --

Dr. A. H. Giannini - "I am looking forward to the greatest picture, one that will teach the wrong of racial and religious persecution."

-- # --

Will H. Hays - "United Artists has shared splendidly in the advance toward making fine pictures the rule rather than the exception."

-- # --

Samuel Goldwyn - "I paid \$160,000 for 'Dodsworth' and I will continue to pay any price for a good story."

-- # --

David O. Selznick - "The public's shift from its old film-going habit to one of selective shopping for entertainment has forced the producer to put his fullest efforts into the careful creation of every scene. Today, the number of pictures to which the producer can give his attention has accordingly become limited. It is my belief that the success of such pictures as 'Little Women' and 'David Copperfield' is fair proof of the value of individual producing methods."

STRIKING DECLARATIONS FROM CONVENTION SPEECHES

Al Lichtman:

Charlie Chaplin is undoubtedly the one great genius of the motion picture. For his last film, "City Lights," he even wrote the ads. There is no producer who has made so much money for the exhibitors as Chaplin has. One of his pictures is equivalent to from three to four others.

Eddie Cantor:

Thank you for your great efforts in behalf of my humble efforts.

Al Lichtman:

We (United Artists) are the specialists in the sales business of the industry.

Hal Horne:

It has been a policy of the Advertising Department not to ask the cost during the preparation of a campaign, but to merely raise the question, "How good is it?"

Monroe Greenthal:

Speaking of cooperation, I want to say that the Branch Managers are practically on our exploitation staff.

Harry Gold:

You have got hand-picked product. Make it pay hand-picked prices.

Paul Lazarus:

Each of the Branch Offices scattered throughout the country must function like so many power houses, generating business and transmitting business to the central station, which is the Home Office in New York.

Dr. A. H. Giannini:

I am impressed and I have always been impressed with the financial structure of United Artists. This is a company which is not building pyramids on pyramids.

Kay Kamen:

Oftentimes people ask me, "How long is Mickey Mouse's popularity going to last?" My answer always is, "Forever."

Charles P. Skouras:

Mr. Lichtman has been largely responsible in developing the improvement of the motion picture business in this country.

Murray Silverstone:

An army, they say, moves on its stomach. A picture organization moves on its pictures.

Nathan Burkan:

This company is stronger today than ever before; this organization can't perish, it won't perish and it mustn't perish.

Gunther Lessing:

You should be honored to be under the leadership of that great salesman, Al Lichtman.

David O. Selznick:

My father's ambition and mine always was that I would one day reach sufficient stature to head my own company and to release through United Artists.

Mary Pickford:

Our slogan has always been, "Quality, not quantity."

Charlie Chaplin:

There have been stormy times, but we are going into port now with a better cargo than ever.

Samuel Goldwyn:

It took us only two minutes to decide that the man we wanted for President of our corporation was Al Lichtman.

THE CONVENTION THAT MADE FILM HISTORY!

Moving picture history was made as the star-spangled atmosphere of California reverberated to the lusty pronouncements of our leaders during the convention which took place July 8 to 13 in Los Angeles. It was a never-to-be-forgotten scene when 225 delegates from all over the United States, from Canada, from Mexico and other Latin American countries, cheered themselves hoarse on that climactic day when Charlie Chaplin, Mary Pickford, Samuel Goldwyn and our new and grand President, Al Lichtman, delivered their brilliant messages to the assemblage.

* * * * *

Never before have the words, "United Artists," been so fully charged with significance. The very air was redolent of the spirit of felicity, the spirit that unifies and binds a large group of individuals into an invincible working force.

* * * * *

Crowded into the narrow time limits of six days was such a concentration of activity, of important events, of excitement, that this stupendous reunion of our great company seemed to be over before it had even begun. With machine-gun rapidity the thrills of this momentous conclave roared out their record of new and significant chapters in the progress of the film industry. For here was leadership declaring itself in unmistakable terms, here was a giant among the Lilliputians of showdom giving utterance to his resounding battle cry for victories past and victories about to come.

* * * * *

Was the weather hot? Was it cold? California statisticians would probably answer, "Neither." But it is quite probable that not one of the executives and delegates present during the hectic, swiftly moving days of the convention can recall the state of the climate - so all-engrossing were the dramatic scenes in which they participated.

* * * * *

To convey into print the tangible or the statistical is easy, but to translate into written words a spiritual experience is as difficult as setting phrase to the joys of a languorous dream. Happily our convention was a blending of both the material and the spiritual, and thus we are enabled to describe it, even though far from adequately, in the medium of the printed word.

* * * * *

The very first event of the convention was the introduction to the assemblage by Mr. Kelly of our newly-elected

and much revered leader, President Al Lichtman. Thereafter, the entire first day of the convention was devoted to intensified business sessions presided over by Mr. Lichtman. The results of the past season were reported by the various Branch Managers and there were general discussions of the earnings of last season's line-up in each territory. It was a delight to discern the keenness with which film values were analysed and discussed by our worthy President and his alert sales staff.

* * * * *

The following day the first event was the screening of a special trailer in the theatre adjoining the Ambassador Hotel. This trailer was a most remarkable film document. Especially prepared for this one exclusive showing, it revealed step by step, in excerpts from film hits, the steady and sure progress to fame of David O. Selznick. Represented in the group were many of his earlier hits for Paramount, those he made at R.K.O., including "A Bill of Divorcement" and "Little Women," and several which he has made for M.G.M., including "David Copperfield," "Dinner at Eight," "Viva Villa" and the Garbo and Coleman pictures which he is currently producing. This exceptional trailer was roundly applauded and many of the conventioners, led by Mr. Lichtman himself, personally congratulated Mr. Selznick as they were leaving the theatre. Returning to the convention hall, the delegates resumed their reports and received instructions from Mr. Lichtman for the season to come.

* * * * *

On Wednesday morning Mr. Lichtman again took up the gavel and inaugurated the sessions which were to mark the most momentous day of the entire convention. Among those who delivered messages were Kay Kamen, of the Walt Disney Enterprises; Alexander Korda (who spoke for a few minutes from England through telephone amplifiers), Hal Horne, Monroe Greenthal, Harry Gold, Paul Lazarus, Dr. A. H. Giannini, President of the Bank of America; Eddie Cantor, Murray Silverstone, Chairman of United Artists, Ltd.; Nathan Burkan, Gunther Lessing, Walt Disney's legal representative; Harry Goetz, President of Reliance Pictures; David O. Selznick, Mary Pickford, Charlie Chaplin, Samuel Goldwyn, and Will H. Hays, President of the MPPDA. Unfortunately Mr. Kelly did not have the opportunity to address the delegates, due to the fact that he was almost entirely occupied with attendance at the numerous prolonged conferences with our producer-owners at the Studio during the progress of the convention sessions at the Ambassador Hotel.

* * * * *

We report here the highlights of each successive speaker's address:

AL LICHTMAN:

The first thing I want to discuss today is the Disney product. You are all aware of the significance of the fact that we never have

cities... While I was in Italy I gave a special Mickey Mouse pen to Mario Luporini, the very energetic United Artists Manager in Rome. He told me that he was going to use this pen to sign Disney contracts. Later on he told me that the exhibitors were not only very anxious to sign the contracts but they wanted to keep the pen!

AL LICHTMAN:

We are the specialists in the sales business of the industry. We are an organization that can be trusted to do a capable job as well as an honest job... The kind of cooperation which we can turn into productive earning power I am sure will even electrify the producers who are familiar with our ability, when the end of the year rolls around. .. We have the most competent advertising and exploitation department in the motion picture business today.

HAL HORNE:

Telling is selling. We have sent out thousands of columns, millions of words in the past season, all of it geared to the sales angle. It forms a barrage set down in advance for you... I want to say that we have made a grand record in fan magazine placements, beating every other company. We have averaged on each picture 300 mentions in radio. Only the top artists, such as Hans Flato, J. M. Flagg and other eminent illustrators, are engaged to prepare our advertising... Advertising, like the telephone, is an essential of business, particularly of the film business. We are not aware of the telephone's presence in the room until it is taken away... It all comes down to this: Advertising follows the letter symbols - A D A - Attention, Demand, Action. We must advertise to get the demand, and when we have achieved the demand, action follows... How many of you can tell any five pictures that are playing today or tonight in Los Angeles? How many of you can name two that are playing in Los Angeles? I dare say very few of you could. The reason why is because you are not constant residents in this city. If you were, you would probably be well informed as to the pictures playing in town. It is for this reason that no "attention" effort is wasted by us in informing the public about our pictures and their play dates. Every accepted medium is used - window cards, posters, burgees, etc... For your information the kit will be prepared in the same way as it was last year. We are also sending kits to the exhibitors... We will discontinue this year the cooperative advertising appropriation. It is a definitely established policy of our company from now on that the sales representative is also an exploitation representative.

AL LICHTMAN:

You must explain to the exhibitor why this cooperative advertising is out... We spend tremendous amounts on our publicity and our advertising. For instance, we can supply as many posters as you can post...

You should be able to sell a greater number of posters than ever... Outdoor advertising, by the way, is a very strong medium. I am convinced that it is one of the best mediums for our type of business.

MONROE GREENTHAL:

The Branch Managers are practically on our exploitation staff. They will tell you - and we should all know this - that newspapers want more publicity. Especially OUR publicity. Did the newspapers refuse to publish Bergner's picture when "Escape Me Never" was released? On the contrary they were on the lookout for photos of her - because they knew the public was intensely interested.

AL LICHTMAN:

Our pictures are sold on a sight basis. We believe in giving an exhibitor a look before he books... We never sell by series... We sell entirely by definite attractions. We are salesmen trained to sell it to them. If we succeed, that's our fortune. If not, we pocket the loss... Each picture is sold individually on its own merits. As you know, I have no strangling policy. I don't ask you to win a hundred-yard race in record time and then put shackles on your ankles... A good motto to follow is: Mind your own business - that's United Artists' business.

HARRY GOLD:

As soon as this convention is over every exhibitor in the country will be looking for you. He will be expecting you to arrive in his office with a lot of optimism in your "kick." And so you must be honest. Give the exhibitor what he expects. Set an honest price and you'll get it... Only by sticking to price will you be able to convince a man that you mean business... Build your story up, explain it with enthusiasm. Convince the exhibitor that what you are going to sell is worth it... They'll be doing a two-step saying "No," but they'll be dying to get the Chaplin picture and all the others of our great product assortment... You have got a definite proposition; present it in a definite manner... Sell them luxury, ease, pride - everything of the best. They want better stuff. They don't expect cheap pictures or cheap prices from you... Be a true salesman. Sell it up to a gross, not down to a price.

PAUL LAZARUS:

The Branches in the field represent United Artists Corporation to the exhibitors, and the Branches must carry out the Home Office objectives and ideals, methods and practices. It is wrong to think of a Branch Office as a separate and distinct institution entirely apart from the Home Office... We must realize that in all selling there is no one who will look after our interests except our own representatives. The exhibitors have proved themselves well able to look after their own interests. The Branch must see to it that the United Artists' idea prevails. The Branch must not make itself the mouthpiece

of the exhibitor to the Home Office, because then the Branch becomes the representative of the exhibitor rather than the representative of the United Artists Corporation.

AL LICHTMAN:

We are determined upon the straight course of the original owners of our company... We do not want to be guided by the restrictions of careful statistical expectations of our product. Every picture is an important picture, and it should bring back an important, which is to say very high, gross... You have convinced me by your applause and enthusiasm that we have the biggest lineup in our history. This grand convention, all-important as it may seem, is only the beginning... You are the most enthusiastic selling bunch in the world, and I am sure you will carry this enthusiasm with you throughout the season... Our producers are very happy to have you here and they want you to have the best time of your stay as their guests at the various festivities planned for you. The promise has been fulfilled and your ambitions have been realized... (Introducing Dr. Giannini) He is a human man - and that is almost an extinct variety in the manly world today.

DR. GIANNINI:

It is evident to all in the picture business that through the medium of London films British picture production has progressed farther than ever before in the history of the screen... I am impressed, and I have always been impressed, with the financial structure of United Artists. This is a company which is not building pyramids on pyramids. You have not created a festive cake garnished with flimsy trimmings. That sort of a creation soon falls apart... The ideals of your producers are mighty ones. They know that the motion picture makes one see the personages of the past and makes manifest the discoveries and the labors of science. They know that the motion picture teaches the value of justice and liberty, and the necessity of law and order. They know that its life blood is appreciation, its soul is companionship. They know its religion - the worship of the beautiful.

AL LICHTMAN:

You never thought, did you, that a banker was trained to say anything but "No!"

EDDIE CANTOR:

I have been listening attentively to Mr. Lichtman. He is asking you to carry the message to Garcia, and since he is Mr. Lichtman, he is asking for it "collect.".. Thank you for your great efforts in behalf of my humble efforts. I think you have done a great job on our pictures... My next picture will be, I think, the best that Mr. Goldwyn and I have yet made for you. I cannot at this time divulge the plot, but I can say that at the end of it there will be a great deal of ex-

citement lasting for at least a full ten minutes, similar in its effectiveness to the exciting chariot race which appeared in "Roman Scandals." In addition to this there will be a certain amount of pantomime and a comparatively small amount of dialogue.

CHARLES P. SKOURAS:

Mr. Lichtman has been largely responsible in developing the improvement of the motion picture business in this country.

AL LICHTMAN:

It takes the whole world to support a motion picture... The most important part of United Artists outside the United States is United Artists in England... In a large measure responsible for this important position which we occupy, not only in England but in the Continent of Europe as well, is Mr. Murray Silverstone.

MURRAY SILVERSTONE:

I am proud that you have confidence in me who am so far away... An army, they say, moves on its stomach. A picture organization moves on its pictures... There are three qualities that make for a full and rich growth of any corporation - they are ability, effort, and loyalty. ... United Artists' price policy is the greatest and most durable in the world. It can be exemplified by this: When a woman buys a low-priced dress, she does not care whether she wears it in the kitchen, whether she gets it spotted with ink, or what happens to it. But when she buys a dress from a famous modiste, paying a good price for it, she will treasure that dress and she will consider herself as appearing only at her best when she is wearing it... Nothing great was ever achieved without enthusiasm... I one time asked a great lawyer what he considered to be the hardest part of legal practice, and he said, "Trying a case before a judge who knows nothing." I am not intimating that exhibitors know nothing, but they often pretend to know nothing. You have got to go out and fight, and fight hard. The exhibitor puts you on your mettle - he wants to see how much enthusiasm you will bring into your argument... Last Thursday was the Fourth of July. That was the day that England renounced America. But there is a modern sequel to this. For the past several years the United Artists Army has been battling day by day and achieving supremacy in the film business in England. Nothing has stood or will stand in the way of our success over there.

NATHAN BURKAN:

This company is stronger today than ever before. This organization can't perish, it won't perish and it musn't perish.

GUNTHER LESSING:

You should be honored to be a part of the United Artists organization, to be under the leadership of that great salesman, Al Lichtman... United Artists has doubled the revenue on black and white subjects during the past season. In color you have trebled the black and white record of the company that formerly distributed the Disney product... You have given us an honest publicity and sales exploitation... Walt Disney has asked me to convey to you his personal thanks for the job you have done and the job you will do next year.

HARRY GOETZ:

The first picture of our lineup, "Red Salute," makes good use of that excellent commodity, "Americanism." It is a high comedy, and it develops several interesting personalities... "The Melody Lingers On" is a story of mother love. In addition it is a story of scope and stature. "The Last of the Mohicans" will be on the grand scale similar to "The Count of Monte Cristo." We gave Robert Donat to the world as a star in that picture. His next for us will be "Robin Hood"... Other pictures which we are considering are "Inner Silence," "Gunga Din" and "Mother Carey's Chickens."

DAVID O. SELZNICK:

My father's ambition and mine always was that I would one day reach sufficient stature to head my own company and to release through United Artists. I began at the very beginning, as a youngster in the film business, and I have progressed through the various phases to what now is the achievement of my ideal - the position of an associate producer... It is a great honor to be able to say that the pictures which will be made by David O. Selznick Productions will be released by my father's old friend, Al Lichtman, the man who is known as the greatest distribution chief in the business.

AL LICHTMAN:

There is a great bond of sentiment between David Selznick and myself. .. David, I occupy your father's former office, and I assure you that his great and formidable leadership in the industry has been a constant inspiration to me... (Introducing Mary Pickford) I bring to you the first woman in motion pictures, and the most charming lady in all the world.

MARY PICKFORD:

Ladies and gentlemen, members of my own family - because that's how I look upon you... We are all familiar with Hollywood rumors and the false predictions which arise from them. Several months ago when one of the members of this company decided to join with another group, there were those who said that the asylum was now in the hands

of the maniacs. This was hardly true. We have been through a great deal of storm and stress, but I honestly believe that we are in a stronger position today than we have ever been before... In 1919 the trend of the picture business in this country was toward amalgamation. Now it seems that an alternate procedure is in vogue. There is a tendency these days to break up into small and distinctive producing units. This proves how well calculated was our company's primary policy... Our slogan has always been "Quality, not quantity.".. It is my privilege to welcome Mr. Selznick to this company. To be associated with him is a great honor... I have never knowingly lent my name to any cheap or inferior enterprise, and I am not going to in the future... I will say this - I am going to take my coat off and go to work. I have a good young producer in mind, and it will be a thrilling adventure to make pictures with him for release throughout the world... I want to express my sincere appreciation for all you have done in my behalf in the past many years. (Applause and cheers.)

AL LICHTMAN:

I think it is a shame to accept pay for working for such a charming boss as Mary Pickford... We have present with us the A-number-1, top genius of motion pictures - Charlie Chaplin.

CHARLIE CHAPLIN:

For the past three days we have been going through the gruelling but profitable tortures of conferring with your leaders on policies and methods for the future. It has been no bed of roses, and I must say that I have changed my earlier opinion about conventions. I had always thought that conventions were conventional things. .. Our conferences, I may add, have been very inspiring, and I think we of United Artists should congratulate ourselves now on our new deal... Speaking for myself as the Forgotten Man, I hope to be heard from very much in the future. I have made sporadic pictures - one every generation. I feel very ambitious and now I am going into the "quickies." I am going to make one a year - even if it takes four years to make one. (Laughter).. I promise to be a very good producer... My picture will be released in September or October - and I mean this year... We have had in the past few days a sort of clearing house. .. I want to congratulate the members of our organization for having chosen Al Lichtman as President. We've known all along whither we were going. There have been stormy times but we are going into port now with a better cargo than ever. (Prolonged applause.)

AL LICHTMAN:

Samuel Goldwyn has a more fervent belief in United Artists than any of the other producer-owners ever dreamed in their wildest dreams.

If you want proof of this, I have merely to tell you that he has doubled his budget for this year.

SAMUEL GOLDWYN:

We have been having daily meetings from 9 A.M. to 4 A.M. in order to perfect our plans for the coming year, and now for the first time I am happy to be able to announce to you that we have decided to sign new contracts for a period of ten years with United Artists. (Long applause.) .. To me United Artists represents an ideal. As a producer I have always tried to live up to that ideal... You must realize that United Artists cannot just go on with Mary Pickford, Charlie Chaplin, Douglas Fairbanks and myself. New members, younger men with new ideals, have to join us to keep us on the job... I have watched David Selznick for many years, at Paramount, at R.K.O. and at M.G.M. He came to me three years ago. He said, "My ideal is to produce." And, incidentally, I wish that I was the producer of "David Copperfield." I should hope to claim the distinction of having made that fine success, "Little Women." .. When you leave here you are taking with you a great responsibility; namely, to make good for David O. Selznick... You salesmen were the stars of the 20th Century Pictures... I wish to compliment Reliance for that excellent success, "The Count of Monte Cristo." I decided eight months ago to make six pictures for this season. I am prepared for any emergency. It may take ten years off my life, but I am going to make six pictures... I love and adore Mary, Charlie and Doug, but my reason is a selfish one. But quite unselfishly do I love our organization - because it is a business that sustains an independent producer and permits him to make pictures unhampered by burdensome policies... We feel that we are part of you and so I tell you truthfully as I would tell myself and as I do tell myself time and time again, that when I make a picture I don't think of what I'll get out of it, but how good it will be. (Applause.).. I am not making a stump speech. I am giving you facts. Mary Pickford is in the market for the right partner, someone who she thinks knows as much as she does... Douglas Fairbanks will be back here on January 1. He will start his first picture on February 1. He is an even better producer than he is an actor... I want to say a few words about Korda. If I did not have the British market, I would be out. Korda, who is the star of England, makes this possible. Korda is just as vital to you as Chaplin, Goldwyn and Pickford. Everything he has done has an ideal of beauty behind it... I want to congratulate you for your good fortune in having such a splendid leader as Al Lichtman. It took us only two minutes to decide that he was the man we wanted for President of our corporation... All the great motion picture salesmen have learned the business from Al Lichtman... Al, I hope you will find ample evidence this year and in the years to come, of how grateful and appreciative we all are to you. (Applause and cheers.)

1935-36 PRODUCT

FROM CHARLES CHAPLIN

- 1 - CHARLIE CHAPLIN IN "MODERN TIMES." This production has been known under the working title of "Production No. 5." It not only promises to be Chaplin's outstanding picture to date, but it is the snappiest title he has ever chosen for a motion picture. Featured in this production is Paulette Goddard, Charlie's new leading lady. As usual Charlie does not talk, but brings roars of laughter with his inspired pantomime. The story concerns the fortunes of the lovable vagabond when he is plunged into the almost overwhelming environment of a modern mass-production factory.
- 2 - A talking picture starring Paulette Goddard, produced and directed by Charlie Chaplin. This is the picture that Charlie referred to in his convention speech. Like his extraordinary hit, "A Woman of Paris," it will bear the full trade mark of his immortal genius. This is a story on which Charlie has set his heart for many years - a deep, stirring human drama told with an approach so unusual that it will make news for the front pages of the world.

FROM SAMUEL GOLDWYN

- 1 - "THE DARK ANGEL." A box-office money-maker, with Fredric March, Merle Oberon and Herbert Marshall, which contains the full quality of the rich production excellence synonymous with the name of Goldwyn. We saw several reels of this at the Goldwyn Studios during the convention and it was the consensus that here is a film which for sheer poignancy rips one's heart into ribbons. The most amazing miracle has been wrought in changing Merle Oberon from her former roles of cinema dazzler to the sweetness and loveliness of young girlhood. Hundreds of thousands of souls will warm themselves in the glow of her charm when this picture plays the world around. "The Dark Angel" is sure-fire in every department.
- 2 - "BARBARY COAST," with Miriam Hopkins, Edward G. Robinson and Joel McCrea. Here's a robust story full of that wallop which sets the box-office bells a-ringing. The title conjures an image of romance and California's gold coast when it was

the wickedest spot on earth. Written by Charles MacArthur and Ben Hecht, and directed by Howard Hawks, "Barbary Coast" brings these three picture experts together again for the first time since "Scarface." Several reels of this picture were shown to the conventioners. Their prolonged applause was ample evidence that here indeed is a showman's El Dorado.

- 3 - EDDIE CANTOR IN "SHOOT THE CHUTES." Here is the annual Samuel Goldwyn-Eddie Cantor picture that every box-office patron in the world has been waiting for. This one is faster, funnier, more sure-fire than ever. With his canny sense of what constitutes news in show business, Mr. Goldwyn this year has given Eddie a strong, hilarious story introducing a puzzling murder mystery. Our banjo-eyed hero becomes involved in some screamingly hair-raising situations in this story - and before he finally locates the real murderer he provides audiences with a ten-minute action finale that will top the chariot race in "Roman Scandals." Done on the grand Goldwyn scale, this picture will contain an abundance of new Cantor songs, and will be generously ornamented by the Gorgeous Goldwyn Girls.
- 4 - "MERRILY WE MARRY" (former title: "NAVY BORN"). This is the second Miriam Hopkins starring vehicle on the Goldwyn roster. It is a new type of story, and it will pack a lot of action, glamour and thrills. It deals with the private lives of American naval officers, their wives and sweet-hearts. It is expected that a large portion of the picture will be filmed against authentic backgrounds in Honolulu. "Merrily We Marry" will have a strong pulling power for all classes of audiences.
- 5 - "SPLENDOR." The third Goldwyn production starring Miriam Hopkins. Following their joint appearance in "Barbary Coast" and "Merrily We Marry," Miss Hopkins and Joel McCrea will be well established as the perfect romantic team when "Splendor" is released. Written and directed by Rachel Crothers, America's foremost woman dramatist, who wrote the successful box-office pictures, "Let Us Be Gay" and "When Ladies Meet," this story is a spirited, tender, gay and entirely engaging romance of modern life and love. It cannot miss as a record-smasher.
- 6 - "DODSWORTH." The entire motion picture trade admits that here is the most valuable motion picture property acquired in the last ten years. Mr. Goldwyn paid a record all-time high price for the novel, which was written by the Nobel Prize winner, Sinclair Lewis, and for the play by the Pulitzer Prize winner, Sidney Howard. As a stage production it broke records on Broadway for two years. An all-star cast will be assembled by Mr. Goldwyn for the screen version, which has been given a production budget of a million dollars.

FROM MARY PICKFORD

Two productions featuring outstanding box-office personalities.

The first lady of the cinema will henceforth devote her talents to production in association with one of the screen's leading producers, whose name will shortly be announced. Miss Pickford will endow her pictures with the same high standards of entertainment that characterized the productions in which she herself was starred, and in which she earned the title of "The World's Sweetheart."

FROM DAVID O. SELZNICK

Five productions will be made under the supervision of this talented young man, who, at the age of thirty-three, is one of the veterans of the industry. Showmen acknowledge the high quality of "Little Women," "Dinner at Eight," "Viva Villa" and "David Copperfield," pictures which he made before he became a fully independent producer. The world awaits with sharpened eagerness the announcement, shortly to come, of his first five for United Artists release. He knows the demands of the world-wide market, and we promise you that he is going to serve them up in a fashion that will fully satisfy that demand.

FROM ALEXANDER KORDA

- 1 - "100 YEARS FROM NOW." What is the world coming to? One man has the daring to predict! One man has the daring to produce. Here is H. G. Wells' amazing epic of the year 2036, charging across the screen a hundred years ahead of time, the greatest exploitation picture in two decades. An Alexander Korda thrill-filled production, produced on a grand scale. Here is the picture that tells the story of the next century - what ultra-modern warfare will be - how life will become completely mechanized - the development of industry - the whole sweeping cyclorama of tomorrow!
- 2 - "THE MAN WHO COULD WORK MIRACLES," by H. G. Wells, with Roland Young and an all-star cast. The startling story of an obscure tailor's assistant who does things that will make the world shake with laughter and amazement. A priceless piece of casting, with Roland Young at the pinnacle of his success as a lovable, whimsical comedian. Contains more thrills than a horse race on a housetop.
- 3 - ROBERT DONAT IN "THE GHOST GOES WEST," directed by Rene Claire, famous French film genius who made "Sous Les Toits de

Paris" and "Le Million," starring Robert Donat, scintillating personality who swept swiftly to stardom last year in "The Count of Monte Cristo." "The Ghost Goes West" is a highly adventurous story about the wraith of a more chivalrous day, who returns to life in an up-to-date American city. A picture with a great plot idea and a great box-office drawing power.

- 4 - CHARLES LAUGHTON IN "CYRANO DE BERGERAC." A classic of classics, portrayed by an actor whose every picture has clicked to the tune of high grosses all over the globe. The famous Edmond Rostand story which has played to crowded houses in the theatres of every country of the world for the past fifty years, now comes to the screen to thrill millions more.
- 5 - CHARLES LAUGHTON IN "THE LION OF MAYFAIR," the second Korda masterpiece starring the great performer of "Henry VIII," "Ruggles of Red Gap," and "Les Miserables." This is an ultra-modern story against the background of London's famed West End and the socially fashionable squares of Mayfair, with their spacious homes, gorgeous gardens and smart hotels. It is one of the cleverest and most intriguing vehicles ever provided for Laughton.

FROM RELIANCE PICTURES

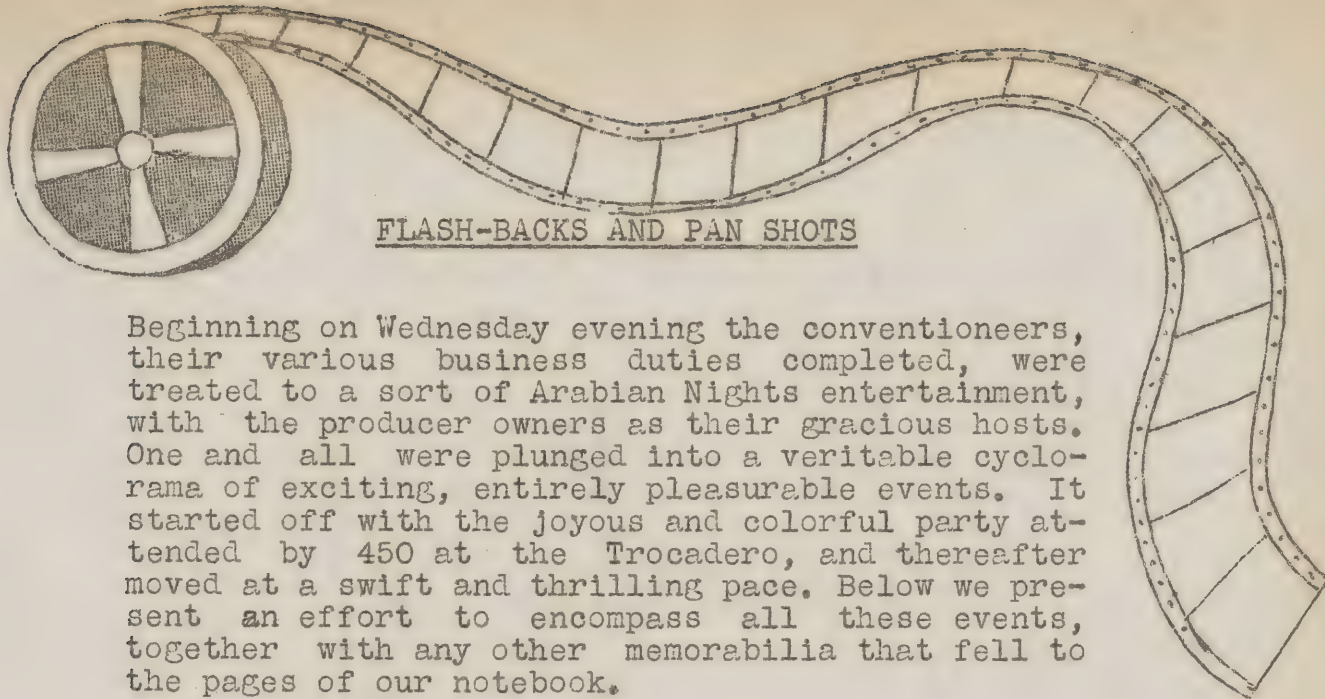
- 1 - BARBARA STANWYCK IN "RED SALUTE," with Robert Young, Hardie Albright, Cliff Edwards and Gordon Jones. A rollicking farce about two young lovers who find themselves entangled in a series of fast-moving and highly amusing events. Brought to you by Harry Goetz and Edward Small, famed producers of "The Count of Monte Cristo" and "Transatlantic Merry-Go-Round."
- 2 - "THE MELODY LINGERS ON," with Josephine Hutchinson, Helen Westley and a large supporting cast. Here is a story rich in the quality of pathos that put "The White Sister" and "Stella Dallas" among the great box-office pictures of modern times. Josephine Hutchinson, whose highly praised per-

formance in "Oil for the Lamps of China" has elicited the enthusiasm of fandom, will have the principal role. Helen Westley, talented character actress of "The House of Rothschild" and other big productions, provides worthy support. In this story the glamour of the operatic world contrasts dramatically with the struggle of a girl in poverty to do the best thing for her child at the expense of her own welfare.

- 3 - "THE LAST OF THE MOHICANS," James Fenimore Cooper's immortal classic. For exactly 110 years "The Last of the Mohicans" has been selling into millions of volumes. The entire civilized world has drawn its conception of American Indian character from this great work. Its immense and enduring popularity is largely traceable to the colorful setting of its incidents and the rapid pace of its action - two perfect box-office qualities. Harry Goetz and Edward Small will invest this picture with all the liberal lavishness that brought them the acclaim of exhibitors everywhere for their splendid grand-scale picture of last year, "The Count of Monte Cristo."

FROM WALT DISNEY

Eighteen productions - nine MICKEY MOUSE in TECHNICOLOR. Nine SILLY SYMPHONIES in TECHNICOLOR. Supreme in a world of his own - the world of film cartoons; and supreme all over the world as the father of Mickey Mouse, Walt Disney proves with each succeeding picture that true artistry has neither peer nor twin. The transition of the Mickey Mouse films into full color, with the attendant increase in Disney revenue, has shown with what genius this master of the cartoon world enriches each new chapter of his career. When an exhibitor plays Disney product he is playing the top - and that's one statement of fact that never provokes an argument from anybody.



FLASH-BACKS AND PAN SHOTS

Beginning on Wednesday evening the conventioners, their various business duties completed, were treated to a sort of Arabian Nights entertainment, with the producer owners as their gracious hosts. One and all were plunged into a veritable cyclorama of exciting, entirely pleasurable events. It started off with the joyous and colorful party attended by 450 at the Trocadero, and thereafter moved at a swift and thrilling pace. Below we present an effort to encompass all these events, together with any other memorabilia that fell to the pages of our notebook.

Mr. Kelly - one of the busiest executives on the scene - entertaining, with his customary graciousness and eclat, the largest table of guests at the Trocadero... Among them Vice President Harry D. Buckley; Alfred Reeves, who is Charlie Chaplin's press representative, and Walter Gould, South American Division Manager... Chatting with Charlie Chaplin, one of the softest-spoken, best-mannered geniuses of the screen colony, who is very proud of the plans he has mapped out for his forthcoming production schedule... Getting an eyeful of that gourd-shaking "singerina" who starred with the orchestra... Exchanging pleasantries with Paulette Goddard, who is simply radiant with joi de vivre, and who will doubtless become a leading star as soon as "Modern Times" begins circulating around... Mr. Kelly dancing gaily with Mary Pickford... Eddie Cantor and Parkyakakas wowing 'em with their best line of comedy capers... George Huston tingling the spine with his rendition of "Old Man River"... In the bar sipping a "Tom Collins" across the table from Lili Damita... Watching Fredric March dance, without conversation, with Merle Oberon... Watching Sid Grauman dancing with his mother.

Off to the Goldwyn Studios bright and early Thursday morning... Watching the first five reels of "The Dark Angel"... Experiencing the deep-cutting anguish of this drama and marveling at the sweetness and loveliness of Merle Oberon, who appears here as a comely, modest young girl instead of the vampish dazzler we have become accustomed to... What a picture!... Screening several reels of "Barbary Coast" and being absolutely enthralled by the robustiousness of this expert film masterpiece... Putting it down as a modern counterpart of "The Spoilers"... Tramping around the lot afterward under the expert guidance of Jock Lawrence, Mr. Goldwyn's capable public relations chief... Listening to Jock's dissertation on how fog is manufactured by the use of a mineral oil, and how this oil sometimes penetrates the pores of the players with unhappy, but not harmful, results... Inspecting the gigantic tank in which marine scenes are made... Taking a look at the interiors of the gambling hall set from "Barbary Coast." Witnessing the actual shooting of

a scene with Fredric March riding into the station on a home-coming train and Merle Oberon standing there eagerly waiting to greet him... Listening as they recite the poignant words of this heart-gripping situation...

Taking leave of the studios... The gorgeous homes... The gigantic palm trees... The flaming pepper trees... The high winding road past David O. Selznick's chalk-white home to the mansion on the hilltop - "Pickfair"!... Being greeted by the gracious queen of it all - Mary Pickford... Walking eerily over the velvety green lawn, soft as sponge cake... Sipping a frothy drink and discussing moving picture history with the former Frances Howard, who is now Mrs. Samuel Goldwyn... Being joined by Arthur W. Kelly and being entertained by his anecdotes of an earlier day in film business... Voraciously devouring some of the luscious viands which our hostess has provided in almost countless varieties... Strolling about the spacious lawns of Pickfair... Gazing at the deep azure of the crescent-shaped swimming pool... Foregathering with the more than 200 other guests to the tune of laughter and pleasant chatter as the photographer lines up the entire group for a mass "shot"... Reluctantly bidding goodbye to the charming hostess... Riding briskly away on the next part of the excursion toward the Disney Studios.

Visiting the Disney Studios... Listening to Bill Garity, Walt Disney's production chief, as he delivers a detailed and highly-informative discussion of the technical methods devised by Walt and carried out by the 400 employees of the plant producing the Mickey Mouse and Silly Symphony subjects... Looking at the Disney "tests," the equivalent of "rushes"... Learning that these tests are made by taking photographs of the original pencilled visualizations... The background is gray but the lines of the characters and the scenery are white... Sometimes music is heard... Sometimes it has not yet been inserted on the sound track... They show them to us in small projection rooms, seating only ten persons... It is in these small rooms that Walt spends a great deal of his time reshaping, revising the "tests"... We see fourteen productions in this manner... The plot ideas are all original and fresh... Many of them are without a word of dialogue - but gorgeous, hilarious, amazing... Viewing them all is like sitting in a magic wonderland of the future... Here is seen in three hours on the screen a concentration of the happiness that will keep millions amused for millions of hours during the next season... It's like peering through the stratosphere and looking at a preview of the Happy Hunting Ground!

Listening to some of the boys of the Disney Studio playing the song hit soon to be heard all over the world, "Who Killed Cock Robin?" from the Silly Symphony of the same name... Later on, arranging to have Eddie Duchin's Orchestra play it in a Hollywood Preview at the Ambassador's famous Cocoanut Grove.

Watching Lester Sussman devour one of those he-man devilled crabs... Big as a suitcase... But worth the struggle... Getting up early one morning, chatting in the observation car with Mike Wilkes, energet-

ic Canadian exploiteer, about problems, plans and prospects, spotting a herd of deer 200 yards from the railroad... Mike volunteers that they are White Tails - and he seems startled when we add that there is plenty of doe in that crowd... Leaning out the vestibule doorway with Walter Gould and gulping in huge lungfuls of pine-flavored mountain air... Hotel guests staring enviously at the fascinating display of Mickey Mouse dolls, trains, games, watches, etc., in the main lobby... Recalling the manual labor involved in setting up this display, with the assistance of Dick Rickard, the omnipresent (and omnivorous) press agent for Walt Disney... Gazing out the window of the train with Elizabeth McCaffrey and Mary O'Brien and trying to point out rattlesnakes to them from among the heat-parched clumps of chapparal and sagebrush... Giving up the search and ordering ice-cold lemonade instead...

Mr. Lichtman and Mr. Kelly in the Santa Fe Station, Los Angeles, smilingly greeting with hearty handshakes the arriving delegates the Sunday night before the convention opened... Thursday - staying up till 3 A.M. to bid bon voyage to Sam Seidelman and Walter Gould, who are flying in the early morning plane from Los Angeles to Mexico City... Gazing with rapt attention and Al Margolies at the marvelous double rainbow which half-circles upward out of the rocky peaks of New Mexico... Wishing it could be captured for use someday as a theatre front display... Participating with our fellow-convention-eers in the joyous pastime of drinking double-size glasses of orange juice for breakfast... Strolling at noontime around the Ambassador swimming pool, one of the most beautiful in the world... And watching the dozens of gorgeous California beauties disport themselves in the bright sunlight... Shaking hands with G. M. Hoyt, the United Artists conventioneer who traveled all the way from St. John, New Brunswick, to be present...

At the Selznick Cocktail Party on Tuesday afternoon - listening to that amusing raconteur, Adolphe Menjou... juggling a Dry Martini and trying to get through the crowd with it to charming Ruth Fraser, Merle Oberon's friend and secretary... Meeting David O. Selznick, thrower of the party and lion of the festivities... Over-hearing at least 20 conventioners complimenting David upon his successes of the past several seasons... Watching that expansive Selznick smile - the sure sign of a happy, successful man...

Complimenting Monroe Greenthal, hard-working exploitation chief of the Home Office, for the remarkably fine display which he staged in the convention hall of the Ambassador - consisting of handsomely-dressed enlarged photos (10' x 15') of President Al Lichtman and our owners and producers, together with special panels around the sides of the room depicting the new season's product... Noting the interested reaction of the conventioners as they stopped to inspect our own display of foreign publicity clippings (7' x 15')... The delegations of local film fans in Marceline, Missouri, and other towns along the route, who came down to the train to see the stars... But who were not disappointed when instead of stars they found our very handsome and personable delegates... Visiting the Tabernacle in Salt Lake City...

Getting a kick out of newspaper clippings posted in public places in Los Angeles - "Floods in New York Kill 20," "Thunder Storms Kill 4 in Philadelphia.".. Being told that this is done to convince visitors of the remarkable quality of the California climate... Getting a severe jolt at 3 A.M. on Saturday morning as a ferocious earthquake shakes the city - and most of us - out of bed... Being reassured by Los Angeles natives the next day that the tremor was only a mild quiver and that an eastern electrical storm is infinitely worse... Learning that Los Angeles is the greatest city, from a theatre-owner's standpoint, in the world... The residents seem to be determined to support generously their leading industry... Hearing the story of one of our Western Branch Managers who had difficulty in selling the Mickey Mouse films to a certain exhibitor until the day of the tour of the Disney Studios, when he persuaded this exhibitor to join him on the inspection... The result was that this exhibitor, thoroughly enlightened by the close-up, changed his mind completely and agreed to sign a contract for Mickey Mouse subjects without a further word of argument... He later admitted to our Branch Manager that he had never before beheld such an amazingly well organized institution as the Disney Studios...

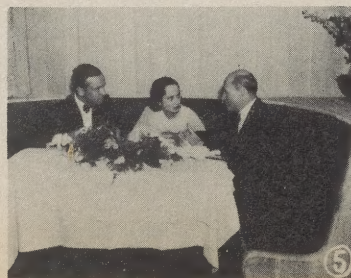
Listening to the liquid harmonies of the gorgeous California mocking birds, which seemed to be everywhere around the hotel, and whose lyric services apparently were either thrown in free of charge or were arranged for by the Los Angeles Chamber of Commerce... Swapping yarns with Abe Weiner, doughty Boston Office Manager... That Casino game in compartment D, car F... Those fresh, ripe figs - with cream! .. Looking down at the city of Los Angeles from the heights of Beverly Hills at night, like a giant-sized, electrically-illuminated crazy quilt... Pickfair at 2 P.M. on Thursday afternoon - twenty degrees cooler up here than in the city far below... On Saturday visiting the Goldwyn Studios... Helping Jock Lawrence, Samuel Goldwyn's energetic P.A., greet Mr. Alexandre M. Lidorikis, Greek editor from the newspaper, "Acropolis," Athens, who was visiting Hollywood for interviews with Merle Oberon, Fredric March, Herbert Marshall, Edward G. Robinson, Miriam Hopkins, Eddie Cantor and other big stars of the Goldwyn lot...

Paulette Goddard sitting at the speakers' table on Wednesday afternoon wearing a large circular off-the-face hat, which gave her a very tomboyish appearance... That tantalizingly delicious salami which Sam Horowitz' mother donated to the delegates when they arrived in Kansas City... Summarizing the great show staged by nature herself as a supplement to the regular business activities - first the rainbow in New Mexico, then the earthquake in California, then the full eclipse of the moon in Wyoming, and, finally, the terrifically humid heat wave in New York City - a complete "four-star" show... The biggest thrill of all - telling the whole story to our Foreign Legionnaires through the medium of this issue of AROUND THE WORLD!

CONVENTION PHOTOS



1. MARY PICKFORD BROADCASTING AT THE TROCADERO PARTY. 2. PRESIDENT LICHTMAN, CENTER; MR. ARTHUR KELLY AND MR. PAUL LAZARUS, ABOARD THE CONVENTION SPECIAL IN LOS ANGELES. THE YOUNG LADIES ARE GOLDWYN GIRLS WHO WILL APPEAR IN "SHOOT THE CHUTES." 3. EDDIE CANTOR, WHO OFFICIATED AS MASTER OF CEREMONIES AT THE TROCADERO PARTY. 4. CENTER, SAMUEL GOLDWYN, PAULETTE GODDARD AND CHARLIE CHAPLIN, AT THE TROCADERO PARTY. 5. DAVID NIVEN, MERLE OBERON AND SAMUEL GOLDWYN DISCUSSING PLANS FOR "THE DARK ANGEL" DURING AN INTERLUDE IN THE FESTIVITIES AT THE TROCADERO PARTY. 6. CONVENTIONEERS ATTEND A SCREENING OF "THE DARK ANGEL" AND "BARBARY COAST" IN THE PROJECTION ROOM AT THE GOLDWYN STUDIOS.





1. HAPPY CONVENTIONEERS PHOTOGRAPHED ENROUTE TO HOLLYWOOD.
2. MARY PICKFORD, CENTER, AND HER UNITED ARTISTS GUESTS AT HER PICKFAIR LUNCHEON. MR. KELLY IS AT RIGHT CENTER, SEATED.
3. LEFT TO RIGHT, CHARLIE STERN, EDWARD G. ROBINSON, CO-STAR WITH MIRIAM HOPKINS IN "BARBARY COAST"; MOE STREIMER, PRESIDENT LIGHTMAN AND MIKE WILKES.
4. SAM SEIDELMAN, MEXICO MANAGER; PRESIDENT LIGHTMAN, JACK MILLER, CHICAGO EXHIBITOR, AND WALTER GOULD, SOUTH AMERICAN DIVISIONAL MANAGER.
5. CARY GRANT, PRESIDENT LIGHTMAN, FAY WRAY AND DAVID O. SELZNICK, AT THE SELZNICK COCKTAIL PARTY IN THE AMBASSADOR HOTEL.
6. LEFT TO RIGHT, LOUELLA PARSONS, FILM EDITOR; ADOLPHE MENJOU, PRESIDENT LIGHTMAN, AND HASKELL MASTERS, WITH OTHER CONVENTIONEERS, AT THE SELZNICK COCKTAIL PARTY AT THE AMBASSADOR.



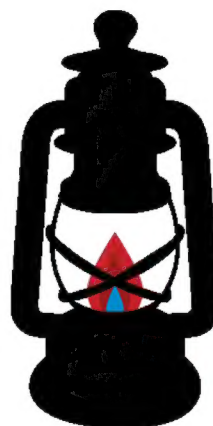
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